

# BMI

THE MANY WORLDS OF MUSIC  
OCTOBER ISSUE 1967



The New York Times

*WILLIAM SCHUMAN REHEARSES NEW YORK CAST OF 'THE MIGHTY CASEY'*

**Cover Story**

Alan Stoker



*'Boulevard Solitude'*

Elisabeth Spedel



*Hamburg Opera's 'Lulu'*

Elisabeth Spedel



*'Mathis der Maler'*



*'King Priam' at Covent Garden*

Houston Rogers



*'Cardillac' at Santa Fe*

Alan Stoker

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## BMI News

### EMMY CHANGES

A new structure for the selection of Emmy awards honoring musical achievement in television will go into effect with next season's ceremonies. The changes came about as the result of a determined drive to effect a more meaningful system in the music category of the National Academy of Television Arts and Sciences annual awards.

On June 4, **Robert B. Sour**, BMI president, sent a letter to N.A.T.A.S. president Royal Blakeman, pointing out BMI's concern with the fact that no awards had been made in the music category at the group's late-May awards dinner.

"This neglect," he wrote, "strikes us as unworthy of the Academy and its stated aims.

"Certainly some explanation is due . . . to the many talented people whose creativity is so much a part of the industry. . . ."

Following receipt of this and many other communications reported in the trade press, by mid-June it was authoritatively reported that a revamping of Emmy music awards structure was being studied by the organization's board and would be announced shortly.

### ANTON NAMED

Ronald M. Anton has been named executive director in charge of writer administration for BMI, succeeding Neil Anderson. He will report to Mrs. Theodora Zavin, vice president, performing rights administration. Samuel S. Trust is executive director in charge of publisher administration, also reporting to Mrs. Zavin.

A native of Milwaukee, Wis., where he was born in 1929, Anton is a graduate of Northwestern University and the University of Wisconsin Law School, class of 1954, where he was a member of the *Law Review*.

In 1958, Anton came to New York and served in the legal departments of Columbia Records, M.C.A., the William Morris Agency and in the law firm of Rosen, Seton and Sarbin. He joined BMI in 1965 as staff attorney. Anton is a member of the New York and Wisconsin bar associations.

### EUROPEAN AWARDS

The Collective Commission for Gramophone Campaigns (C.C.G.C.) of the Netherlands announced its 1967 Edison popular music awards early this summer in Amsterdam. The grand gala, during which the awards will be made, is scheduled for next February or March.

Among the albums singled out by a panel of five judges are **John Coltrane's** *Ascension*, Donovan's (**Donovan Leitch**) *Mellow Yellow*, *Revolver* by the Beatles (**John Lennon**, **Paul McCartney**, **George Harrison** and **Ringo Starr**) and *Pet Sounds* by the Beach Boys (**Brian**, **Carl** and **Dennis Wilson**, **Al Jardine** and **Mike Love**).

◆ Early this summer the National Association of Record Reviewers, Milan, Italy, made its selection of the best albums released in Europe during 1966. Included among the winners are **Archie Shepp's** *On This Night* and the Birgit Nilsson-Franco Corelli recording of the opera *Turandot* by **Giacomo Puccini**, published in the United States by G. Ricordi, Milan.

◆ An early summer competition held in Antibes, France, the fourth Rose de France Song Festival, named "Le Vent et La Jeunesse ("The Wind and the Young Girl")" winner. This folk ballad was written by **Jean-Marie Rivat**, **F. Thomas** and **Claire Chevalier**.

Performed at Antibes by the Troubadours, a group of four singers from various countries, the song is published in France by Editions La Compagnie and will be published in the United States by MRC Music, Inc.

Diamond



Anton

## Cover Story

### OPERA SUMMER 1967

There was a summer-long warm-up for *The Mighty Casey*, **William Schuman's** baseball opera, with libretto by **Jeremy Gury**, and other works, as talented New York youngsters vied for roles in the Department of Parks Theater Workshop for Students. Nearly 200 school-age youngsters were involved in the daily classes and rehearsals. They were chosen from hundreds who auditioned for the chance.

*Casey*, along with **Paul Hindemith's** *Let's Build a Town*, was presented by the students during the week of August 28-September 2 in the East River Amphitheater.

Lincoln Center president Schuman, spending his summer at composing chores, dropped in on rehearsals in mid-August, leading the chorus and demonstrating his version of the Casey batting stance.

*The Mighty Casey* was first performed May 5, 1953, by the Julius Hart Musical Foundation of Hartford, Conn.

◆ Rising like the phoenix from ashes, the Santa Fe Opera recovered from a tragic dawn fire of July 27, which destroyed the opera house, scenery, props, costumes and musical scores, to present the American premiere of **Hans Werner Henze's** *Boulevard Solitude*. The opera, based on the story of Manon Lescaut, presented in the Sweeney Gymnasium of Santa Fe High School, with Patricia Brooks as Manon, Loren Driscoll as her lover, Armand, was conducted by Robert Baustian.

Henze, present for the final rehearsal and the premiere, was so impressed by the spirit of the company that he instructed his publisher—B. Schott's Söhne, Mainz—to issue a check in the sum of his royalties for the two performances to be contributed to the rebuilding fund.

Prior to the fire, the company presented the American premiere of **Paul Hindemith's** *Cardillac*. Baritone John Reardon starred as the goldsmith so in love with his creations that he murders those who buy to recover them. Robert Craft conducted the Santa Fe Opera Orchestra.

◆ The last two weeks in June marked

an unprecedented tour by the Hamburg State Opera. It performed in the Salle Wilfrid Pelletier in Montreal as part of Germany's participation in Expo 67's World Festival of Entertainment and then at the new Metropolitan Opera House in New York's Lincoln Center.

Its repertory consisted almost entirely of 20th-century works, four of which never had been staged in the Western Hemisphere by a professional group.

In Canada, the company offered *Lulu*, by **Alban Berg** ("... a success from every standpoint," Hubert Saal, *Newsweek*); *Jenufa* by **Leos Janáček** ("... a wonderful presentation... held the audience spellbound," Harold C. Schonberg, *The New York Times*), and *Mathis der Maler* by **Paul Hindemith** ("... a triumph that sent the audience into waves of cheering ecstasy," John Kraglund, *The Globe and Mail of Toronto*).

The company's New York repertory included the Berg, Janáček and Hindemith works, together with **Giselher Klebe's** *Jacobovsky and the Colonel* and *The Visitation* by **Gunther Schuller**.

The Klebe work is taken from the Franz Werfel play, which had a 417-performance run in New York during World War II. It centers on the relationship between a Polish colonel and a Jewish refugee fleeing the 1940 German advance into France.

A prime event of the engagement was the North American premiere of Schuller's *The Visitation*. When it was unveiled in Hamburg last year it received a 20-minute ovation and almost 50 curtain calls. "[It is] Schuller's most responsible work so far," *The Boston Globe's* Michael Steinberg said, following the world premiere.

◆ *King Priam*, an opera by **Michael Tippett**, was revived in London's Covent Garden early this summer, produced by Sam Wanamaker, conducted by John Pritchard. The work had its world premiere at Covent Cathedral in May, 1962. It subsequently was performed at Covent Garden in June of that year and again in 1964. "The action is centered on the Trojan War," Peter Heyworth cabled *The New York Times*. "Priam, King of Troy, is told that his infant son, Paris, will cause his death. He, therefore, orders that he be killed. But Paris lives and seduces

Helen, the Greeks invade Troy and in the war that follows Priam loses all that is dear to him, first his son Hector, then his city and finally his life. . . .

"This is the fruit of genius, and it measures the potency of Tippett's inspiration when he has found adequate means of expressing it."

◆ The Royal Opera of Stockholm introduced **Karl-Birger Blomdahl's** space opera, *Aniara*, to North America during its season at Montreal's Salle Wilfrid Pelletier earlier this year. It was the second production presented there by the Swedish troupe and marked the opera's 98th performance since the company gave the world premiere in 1959.

Based on a libretto by Erik Lindgren, the opera concerns a spaceship, *Aniara*, traveling from Earth to Mars with a load of refugees, following the devastation of Earth by atomic devices. It soon is discovered that the craft's steering mechanism has been disabled by meteors and the passengers are doomed to live out their lives flying through space.

"Mr. Blomdahl is a composer with ideas," Harold C. Schonberg of *The New York Times* wrote. "*Aniara* manages to hold the attention. It is, after all, the first opera in opera's long history that takes place in the future rather than in the past. That alone is refreshing. And the composer has made an attempt to break free of old forms."

◆ Reversing procedure, the world premiere of **Bernard Herrmann's** *Wuthering Heights*, based on the Brontë novel, took place in a recording studio rather than in an opera house. Completed over 10 years ago, the work has been made available on Pye Records of Great Britain.

"The first and lasting impression that is conveyed by this fine-sounding effort . . . is the assurance of its procedures," Irving Kolodin noted in *Saturday Review*. "There is little suggestion of a composer wrestling with a large-scale dramatic product for the first time (one of his better-known works, based on Melville's *Moby Dick*, is a sizable venture into the setting of words with orchestra . . .). He has surrounded the skillful libretto by Lucille Fletcher with just proportions of orchestral and vocal writing. . . .

"This, of course, is no great feat for a composer as skilled in evoking or-

Harvey Caplin



*Santa Fe Opera House*



*The morning of July 27*

chestral atmosphere as Herrmann is."

The opera, comprising four acts and a prologue, is over three and a half hours in length and is based on the first half of the Brontë novel.

Herrmann directs the Pro Arte Orchestra, a team of soloists, headed by Morag Beaton and Donald Bell, and the Elizabethan Singers on this unique recording.

◆ *Nausikaa* and *Die Bauernhochzeit*, two one-act operas by **Hermann Reutter**, had first performances earlier this year in Mainz, Germany. Both are new adaptations of choral works by the composer. *Nausikaa* is based on an unfinished play by Goethe, and *Bauernhochzeit* has its basis in Herder's *Voices of the Nations*, which presents a series of folk marriage customs.

## Films

In the tradition of the Beatles in their first film, *A Hard Day's Night*, **Sonny (Bono)** and Cher play themselves in the comedy *Good Times*. The film features music composed and conducted by Bono. Nine songs in all weave together the story of the couple's first movie offer, from arch screen villain George Sanders. Cher couldn't care less, but Sonny dreams of himself in such roles as Tarzan, a fighting frontier sheriff and a private eye (As Johnny Pizicatto, he has a closet full of trench coats—"Decisions, decisions.").

A Columbia Pictures release, the film was directed by William Friedkin.

◆ In three episodes, director Pietro Germi (*Divorce—Italian Style*) tells all about *The Birds, the Bees and the Italians*. The film, a grand prize winner at the 1966 Cannes Film Festival, stars Virna Lisi and has a score by **Carlo Rustichelli** which is published in the United States by Edward B. Marks Music Corp.

◆ The setting is Philadelphia around 1916, and the hero is an eccentric millionaire who keeps alligators and teaches the members of his Bible classes physical fitness. It's Walt Disney's *The Happiest Millionaire*, and tunesmiths **Richard M. and Robert B. Sherman** have penned 11 tunes for this musical biography of Anthony J. Drexel Biddle.

All the principal players sing at least one Sherman tune, and that lineup includes Fred MacMurray, Tommy Steele, Greer Garson, Geraldine Page, Gladys Cooper, Hermione Baddeley, Lesley Ann Warren and John Davidson.

There are about 80 minutes of musical sequences (more than half the running time), and the Shermans "have produced several bright, spritely, catchy songs of a kind of instant familiarity" (Charles Champlin, *Los Angeles Times*).

◆ The "good guys" are John Wayne, Robert Mitchum and newcomer James Caan as the range war shapes up in Paramount's *El Dorado*. Among the villains: Christopher George, now the hero of TV's *Rat Patrol*. The film, with a score by **Nelson Riddle**, was directed by Howard Hawks.

◆ It's sometime during World War I; the setting is a town deserted by its

people, but left to the inmates of the local insane asylum. The hero: Alan Bates, who enters to dismantle a time bomb set by the Germans. The lunatics hail his arrival and crown him *King of Hearts*. Directed by Philippe De Broca, the satire is in color and has a score by **Georges Delerue** (published in the United States by Unart Music Corporation). At the picture's end, Bates watches the German and allied armies destroy each other and decides to stay with the lunatics.

◆ *What Am I Bid?* had its world premiere in Nashville on July 28, and the town honored star **Leroy Van Dyke** and **Gene Nash** (see In the Press), who wrote the music, scripted and directed the film.

Featuring cameo roles by **Al Hirt, Tex Ritter, Johnny Sea** and **Faron Young**, the film tells the tale of a young sailor (Van Dyke), son of a one-time country music star, who launches a skyrocket career on one chance appearance at the Hollywood Bowl.

*Billboard's* Claude Hall called the film "Class A . . . especially as far as the music is concerned.

" . . . the movie does a highly commendable job at showing the world that modern country music is quality music. No goer will fail to be entertained."

*What Am I Bid?* is a Liberty International production, released by Emerson Film Enterprises.

◆ Columbia's *To Sir, With Love* is set in England and pits interim teacher Sidney Poitier against a classroom full of mods and rockers as he waits for a job to open in his chosen field—engineering. The job opens, but he can't leave the classroom, having won the hearts and respect of his pupils. With a score by **Ron Grainer**, the film is set in London's East End and features four songs. The title tune was composed by **Mark London**, lyrics by **Don Black**. "Stealing My Love From Me" has words and music by London. **Toni Wine** and **Carole Bayer** wrote music and lyrics for "Off and Running," and **Ben Raleigh** provided the words for "It's Getting Harder All the Time," a tune written by **Charles Albertine**. Score and songs are published in the United States by Screen Gems-Columbia Music, Inc. ◆ **Jim McGuinn** and **Chris Hillman** of the Byrds penned the title tune for Tony Curtis's latest, *Don't Make Waves*, and



'King of Hearts'

the group (McGuinn, Hillman, **Gene Clark**, David Crosby and Jim Dickson) is heard on the soundtrack. The film is a spoof on the "body beautiful" cult of Southern California. Claudia Cardinale stars, and Edgar Bergen and **Mort Sahl** make brief appearances.

◆ Sparked by a title song written by **Robert B. and Richard M. Sherman**, *The Gnome-Mobile* tells the tale of a lumber tycoon (Walter Brennan) and his two grandchildren (Matthew Garber and Karen Dotrice—the youngsters from *Mary Poppins*), who get mixed up with a forest full of gnomes. The Walt Disney/Buena Vista release features Ed Wynn in his last role. Robert Stevenson directed this story, based upon the book of the same title by author Upton Sinclair.

◆ A **Stu Phillips** score powers *Hells Angels on Wheels*, a U.S. Films release about the notorious motorcycle gang of California. The "photography and music are outstanding" (Linda Scarbrough, *Daily News*) in this story of a



'The Gnome-Mobile': title song by the Shermans



'The Whisperers'

cyclist who loses his job and joins the gang for an action-packed weekend. Richard Rush directed. Adam Roarke stars as the newcomer, and Sabrina Scharf is the love interest.

◆ With a performance that won her a best actress award at the 1967 Berlin Film Festival, 79-year-old Dame Edith Evans dominates the United Artists release *The Whisperers*.

Written and directed by Bryan Forbes, the film tells the story of a retired domestic deserted by her husband, neglected by a thieving son and living on dreams in her dreary flat in the slums of London. Eric Portman, Gerald Sim and Avis Bunnage star.

The score for the film was composed

and conducted by **John Barry**. It is published in the United States by Unart Music Corporation.

◆ It's Elvis Presley again, and this time—in Paramount's *Easy Come, Easy Go*—he's an ex-Navy frogman who returns as a civilian to the scene of a sunken treasure. Old-timers Elsa Lanchester and Frank McHugh are featured in the film, and Elvis sings about half a dozen tunes to love interest Dodie Marshall. Among them: "Yoga Is as Yoga Does" and "Sing You Children" by **Gerald Nelson** and **Fred Burch**, who also teamed with **Chuck Taylor** for "The Love Machine." **Bill Giant**, **Bernie Baum** and **Florence Kaye** wrote "You Gotta Stop," and "I'll Take Love" was penned by **Dolores Fuller** and **Mark Barkan**.

◆ A "witty, memorable score by **Ken Lauber** . . . ties together the film's disparate insights." *Time* magazine wrote in reviewing *The Drifter*. Written and directed by **Alex Matter** and filmed by **Steve Winsten**, the movie was first shown at the Venice Film Festival in 1966 and is the "visual tracking of a loner in New York and Montauk" (William Wolf, *Cue*). Off Broadway actor **John Tracy** stars.

◆ **Pauline Kael** of *The New Republic* called it "probably the best of the Bonds to date." The film: the United Artists

release *You Only Live Twice*, with **Sean Connery** again starring as 007. The film is set in Japan, and Bond finally meets the head man of SMERSH, as played by **Donald Pleasance**. *Variety* noted: "John Barry's score is more subdued and romantic than his past 007 music, and a title song (with lyrics by **Leslie Bricusse**) warbled under the credits by **Nancy Sinatra** could catch on. . . ."

The score is published in the United States by Unart Music Corporation.

◆ The man with no name rides again, this time in *For a Few Dollars More*, as **Clint Eastwood** teams with **Lee Van Cleef** to wipe out a batch of Mexican bank bandits. Writing of the score, published in the United States by Unart Music Corporation, **John Mahoney** of *The Hollywood Reporter* said:

"Perhaps the strongest component of the film is the score by the continually praiseworthy **Ennio Morricone**, whose work here is even more elaborate than his contribution to the first 'Dollars' film. It is a heavy score, one which often leads, but manages to give continuity to the film's weak spots. Many sequences seem to have been choreographed to the music, and the recurring motif of the theme introduced via the musical pocket watch originally owned by the dead girl is hauntingly employed. . . ."

"[Morricone] continues to expand the use of period instruments. . . . Here he uses a recorder both solo and in simulation of an ocarina, classic and amplified guitar, harmonica, player piano and what has become known as a juice harp. He also makes interesting percussive use of choral grunts and chants. . . . he is a master of tenuous interludes, which heighten silences with a sense of foreboding," critic **Mahoney** concluded in his review.

◆ Some 3,000 fans turned out for the Nashville premiere of *Hell on Wheels*, a film starring **Marty Robbins**, **Gigi Perreau**, **John Ashley** and **Robert Dornan**. The action centers about the worlds of stock car racing and moonshining and includes footage of an actual raid on an illegal still and races on Nashville's Fairgrounds Speedway. **Robert Patrick** produced, **Will Zens** directed. Five BMI affiliated writers contributed songs to the score. They are **Bill D. Johnson**, **Buddy Mize**, **Jeanne Pruett**, **Robbins** and **Bobby Sykes**.

## In the Press

"If you want to know what youths are thinking and feeling you cannot find anyone who speaks for them or to them more clearly than the **Beatles**.

"And you should also listen closely to the Rolling Stones [**Mick Jagger**, **Keith Richard**, Brian Jones, Bill Wyman, Charlie Watts], the Mamas and the Papas, Jefferson Airplane [**Marty Balin**, **Jorma Kaukonen**, **Paul Kantner**, **Gracie Slick**, Jack Casady, Spencer Dryden], [**Paul**] **Simon** and [**Art**] **Garfunkel** and the Grateful Dead."

The speaker: William H. Cornog, superintendent of the New Trier Township High School District of Winnetka, Ill., before teachers and advisers attending a Tanglewood, Mass., meeting sponsored by the Music Educators National Conference.

As reported in *The New York Times* by John Leo, Cornog added:

"Are you getting the messages from those most visible, center stage, in our culture? They have something to communicate to the Establishment, or any part that will listen.

"Some of the musicians in that center stage, whom our young people applaud, to our Aristotelian annoyance, may look like the inmates of the asylum of Charenton, but if you have seen Peter Weiss's great play, *Marat/Sade*, you know that we denizens of the rational world may be enjoying only an illusion of sanity."

◆ "A profound, beautiful, bitter contemporary poet for whom every human experience, no matter how seemingly

trivial, has meaning and implications if one can just find them," *The Montreal Star's* Joan Irwin wrote about **Leonard Cohen**. The story followed Cohen's recital at the Cafe Dansant in the Youth Pavilion at Expo 67 in July. Prior to this appearance, Cohen had been at the Newport Folk Festival and on various campuses. A New York Town Hall concert is scheduled for the fall.

"His music consists chiefly of changing chords repeated for several bars each, an almost monotonous accompaniment to the all-important words. . . . his words go straight to the heart of loneliness, the core of seeking."

◆ "The one identifiable characteristic of [**Larry**] **Coryell's** music," George Hoefler wrote in *Down Beat* of the 24-year-old guitarist-singer-composer, "is that it is based in the blues. There is another impressive facet of his music that immediately makes an impact on the listener—its 'nowness.' [He is] the perfect image of today's rebellious generation. . . . there is not a more serious or dedicated young musician than Coryell. He is of the ever-seeking, adapting and creating school of artists. . . .

"The whole thing is,' [Coryell] said, 'if music has something to say to you—whether it's jazz, country blues, western or hillbilly, Arabian, Indian or any other Asian, African, South American folk music—take it. Never restrict yourself.'"

The Hoefler article quoted Coryell on a number of musical figures, among them:

Ravi Shankar: "I heard my first Ravi Shankar record back in 1962. It just

turned me completely around because he had the same bending of the strings that I got from people like **Chuck Berry**. Plus, he had this other thing, the drone and a real musical expression. I felt very close to that music."

**The Beatles**: "They have such a freshness. They approach their thing with just as much finesse and enthusiasm as does **John Coltrane**. They are 'now' and are the greatest."

*Time* (August 11) ranked the guitarist among the "most original" of the young jazzmen.

"Coryell," the magazine said, "builds exciting, unpredictable solos with clusters of freshly turned chords, tantalizing silences, sudden vaulting runs leading into intense twangings and the carefully manipulated drone of feedback from his amplifier. Through it all run echoes of the blues and country music he learned as a boy in Texas, the rock he played with a group called the Free Spirits, even the gypsy airs of the late Django Reinhardt."

◆ "Except for the 10,000-mile difference in perspective and that broad Australian accent, **Rolf Harris** might be a young Canadian puzzling about problems of national identity," *The Montreal Star's* John Gray wrote.

The 36-year-old singer, composer, humorist and television performer was making an appearance at Montreal's Expo 67.

One of the key songs in his presentation was "Tie Me Kangaroo Down, Sport," a Harris song which became internationally popular a few seasons ago. While singing the song, Harris wobbles a piece of masonite board back and forth, producing a strange sound that he likes. The song is published on this side of the world by Beechwood Music Corp.

During his stint on stage, Harris also brought into play the didgeridoo, an instrument used in Australian aboriginal music. Harris admits the five-foot length of carved and hollow tree branch produces sound that "leaves the Western ear for dead," but he thinks it produces exciting rhythmic patterns.

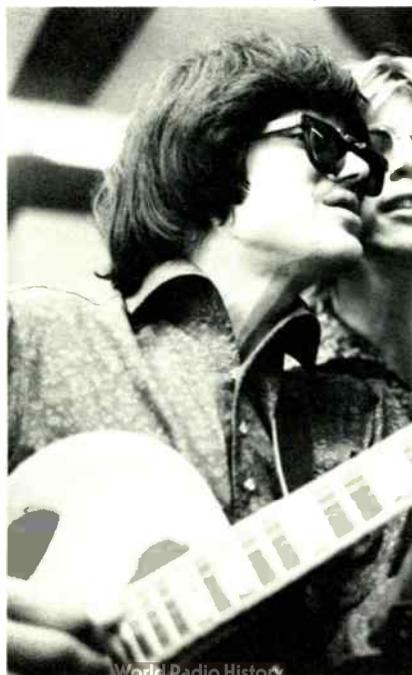
◆ **The Moby Grape**, described by *Song Hits Magazine* as "by far the best rock group to come out of the ultra-hip San Francisco music scene," was launched in June with a giant party/concert at that city's Avalon Ballroom.

photo by Wigler



Cohen

Charles Stewart



Coryell

The Grape features **Jerry Miller** (lead guitar), **Peter Lewis** and **Skip Spence** (rhythm guitars), **Bob Mosley** (bass) and **Don Stevenson** (drums), all of whom contribute material to the unit's repertoire.

"They comprise a unique rock group indigenous to the Avalon scene," Digby Diehl said in his coverage for the *Los Angeles Times*.

"Reverberating through a capacity crowd of gyrating long-hairs, the Grape's sound had a penetration that merged effectively with the Avalon's light show to produce a dizzying atmosphere. They have the driving electronic throb that has become identified with S.F. rock, but on top of this pulsation float melodic themes of blue grass/folk origin."

The Moby Grape was formed last year. After weeks of preparation, the unit began performing in the Bay area, attracting increasing attention on the local level.

◆ "This is my home town and I'm very grateful to everyone here who has been so good to me."

**Gene Nash** talked to Kathy Carroll of *The Nashville Banner*, following the Nashville world premiere of *What Am I Bid?* Triple-threat Nash composed the music, scripted and directed the film, which stars **Leroy Van Dyke**.

Reporter Carroll sketched in the basic facts of Nash's career, noting that he started as an entertainer at 6, was part of a nightclub act at 13, an acrobat—this after graduation from the University of Chicago.

He's been in vaudeville, was production singer at New York's Latin Quarter, tested for the Andy Hardy role in Hollywood—and didn't make it. And he danced, sang and played the "Third Banana" in burlesque.

The Nash career probably had its biggest boost in 1948, when he became a performer and choreographer on the Ed Wynn TV show. He moved into TV direction. He ran up a string of 60 Hollywood films.

For the next few years, Nash wrote film scripts, played clubs, cut records and even opened his own dancing school in Nashville.

It was in the early sixties, while in Nashville, that he worked with **Eddy Arnold**, and Nash credits him with "changing my thinking on lyrics and

*continued on next page*



Harris

Paul Tallifer/Montreal Star



Columbia Records

*The Moby Grape*

melodies from a completely show business Broadway type to an atmosphere of a more simple down-to-earth type.”

In April, 1963, he teamed with Van Dyke in a stage act and became his manager in June, 1964.

He first put together the synopsis of *What Am I Bid?* in 1965. Nothing happened for a year, but then he got a hurry-up call to have a script ready in four days. Nash did the job in just 72 hours.

Nash told reporter Carroll:

“I have matured to the point where I can accept being a writer and director without having any desire to be a performer again. I feel this is the most exciting period of my life. The more I work, the happier I am.”

◆ *This Week* magazine’s Francis X. Tolbert profiled **Cactus Pryor** in a July issue, labeling him “LBJ’s Court Jester.”

“Richard Skinny (Cactus) Pryor, despite his bucolic nickname,” Tolbert writes, “is a suave stand-up comedian who writes his own material. He lives in Austin, Tex., but he is much in demand all over the country as a master of ceremonies. . . .”

“Also, since 1945, Cactus Pryor has been a ‘personality’ on radio and TV stations in Austin. . . . Pryor is the President’s favorite emcee and good humor man for parties both at the LBJ Ranch and at the White House. . . .”

“Pryor has lived most of his life in Austin, although part of his schooling was in California. His father was a former vaudeville song-and-dance man who had a movie theater in Austin called the Grand Central but known as ‘Skinny’s.’ Skinny was the elder

Pryor’s nickname and he christened his son, Richard Skinny Pryor.

“Then father Pryor owned another movie house, the Cactus Theater, from which his son’s nickname was, somehow, derived. Cactus doesn’t particularly like the nickname, since he thinks it makes people envision a back-country type. They soon find out that corn pone isn’t his style though. . . .”

Among the Pryor comments aimed at famous figures:

West German Chancellor Erhard (at an LBJ ranch party): “We tried hard, sir, but we couldn’t find any way to barbecue the sauerkraut.”

Bill Moyers (LBJ’s former press secretary): “Bill was educated to be a Baptist preacher. And he still looks for Divine guidance. Almost every day he says, ‘Oh, Lord, what next?’”

◆ “You sit there with nothing except the silence and the four walls, and you’re gonna write about something.”

That was how **Clarence (Two Flats) McKeel** explained how he became a songwriter to Judy Thurman of *The Nashville Tennessean*.

“Even the sound of a whippoorwill cannot pierce the masonry that shuts in lonely nights at the Tennessee State Penitentiary,” reporter Thurman noted adding that McKeel is serving a 21-year sentence for a shooting, and the fact that he’s gotten two songs “out of prison” is considered quite a coup among the prisoners.

The songs are “Let’s Be Sure We Know” and “No Chance for Happiness,” both recorded this past spring.

McKeel, who plays backup guitar with the Prisonaires, a group of inmates, sustained serious injuries while

in prison. Helping to fight a fire, he was forced to jump 30 feet from a burning building. His right foot was crushed and, even after surgery, is still disabled.

“I had played the guitar for years,” McKeel said, “but not until my accident did I take up songwriting.”

He explained the “Two Flats” nickname: “I started out playing country music, but switched to pop for a while. In pop they don’t call for the key as they do in country (they’ll say ‘Get in G or A’). I got used to calling for ‘a couple of flats!’”

“When I got back into country music, I’d forget and call for the flats. So they stuck that to me and I’ll never get rid of it.”

◆ “At 24,” Helen Rochester wrote in *The Montreal Star*, “she has achieved beauty, fame and fortune and is tops in her field, but frequently wonders ‘what am I doing here, who am I?’”

The young woman in search of herself is **Buffy Sainte-Marie**, who was born on a Cree reservation near Regina, Sask., Canada, and adopted as an infant by a part-Indian, part-white family in Massachusetts.

“I’ve just come from a visit back home to the reservation I came from and I had a wonderful time. I spoke Cree, thought Cree and was surrounded by Cree. . . .”

“Somewhere along the line I began wondering what I was doing as a singer. Sure, I’m making fortunes and perhaps I’m contributing to understanding between our two peoples but basically I’m performing the familiar Indian role of providing entertainment for white men.

“I really think I would be much more useful back on the reservation, teaching and fighting for our rights. . . .”

“I really do have a split personality with both the ‘adopted child’ problem and the two cultures problem. In my head I’m white, in my heart I’m Cree.”

◆ *Life* (August 11) presented a picture-text portrait of **David Amram**, the New York Philharmonic’s first resident composer in the 1966-67 season. The title: “Music-making Swinger.”

Among the Amram observations:

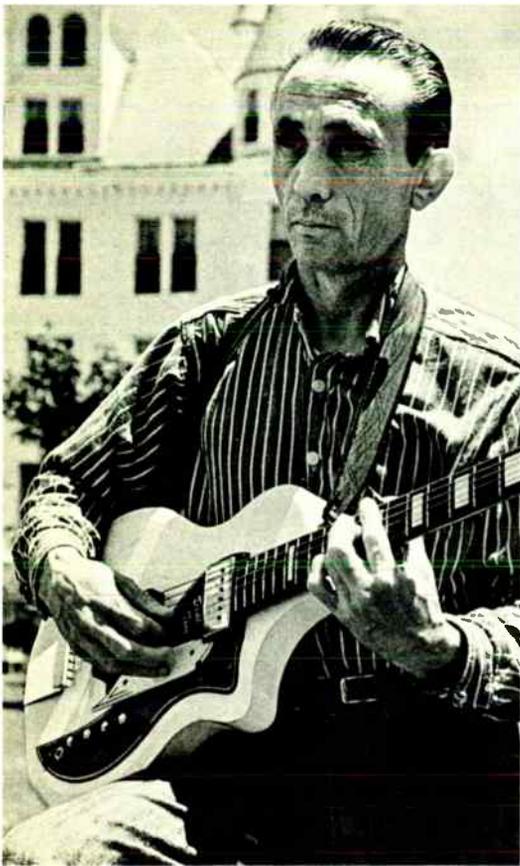
Composing: “The composer’s task is to capture and shape the music that exists in the air and in his mind. The better your ear becomes, the more you realize you aren’t doing the ultimate.



Nash



Pryor and friend



McKeel

Writing music is like building a bridge. You don't know if you will reach the other side. . . .

"I learn about music by walking through the woods watching the birds fly, the rhythm of the wind on the grass, the texture of the grass. It is hell to put these heartfelt sensations onto paper. I strive to make a musician fall so in love with my music that he desperately desires to make it his own and feels: 'Yeah, I want to play it.'

"I can play on pots, pans and even sticks on my head to make music. When I compose, I am soon carried away. I don't even know what is happening. If it is meaningful, people will get the message."

Rock: "Young people who avidly listen to rock 'n' roll will save American music. This is the first time a generation of children is tuned into sound produced by contemporaries, heroes and spokesmen — not something composed and thrust on them by adults. They can listen and say, 'Yeah. That's mine.'"

Jazz: "Playing jazz is not much different from talking. The improvisation is essential and each musician is a composer. **Charlie Parker's** genius and dedication raised improvisation to the point of perfection. His use of the simple line against the harmonic background

was as perfect as Bach's. It changed my life. It made me think of all composition as a sort of improvisation."

◆ Discussing "The New Sound on the Soundtracks" in the August issue of *High Fidelity*, **Gene Lees** made mention of **Hugo Friedhofer** who, "at 65 . . . is in the odd position of being a sort of adopted member of the younger generation of composers, who admire his enormous craft, his open mind and open ears and skillful use of contemporary musical materials, including jazz —he uses jazz a good deal in the *I Spy* television series, which he scores on approximately alternate weeks with his old friend **Earle Hagen**."

"Friedhofer, who hides a deep kindness under a gnomish exterior and a dour and mordant wit, describes himself, somewhat unsympathetically, as 'a broken-down old poop with a bit of a gray beard and an occupational stoop.' In the nineteen-twenties, he worked as a cellist in theater pit orchestras in his native San Francisco and did some arranging. He was on the verge of trying out for the San Francisco Symphony when a chance to go to Hollywood (talking pictures were just beginning) presented itself. 'I flipped a coin—honest—and Hollywood won,' he says. He made the move in 1929, and began to make his mark as an orchestrator and arranger and later composer for films. Thus he has been in movie music from its beginning, always remaining alertly attuned to new musical developments."

"Time is the enemy, in Friedhofer's view. 'We used to get eight or 10 weeks to score a picture. Now we consider we're in luxury if we get 10 days to turn out the music for a one-hour television show.'

"When Friedhofer got into it, movie music was a crude and primitive craft. 'In those days,' he says, 'everybody was feeling his way. Nobody knew a goddamn thing. The concept of scoring was derived from silent pictures and the kind of music the pit orchestras played. You know the sort of thing—if the man in the picture runs, the music's got to run. They didn't take into consideration all the factors we do now. You have to remember now that there's an extra instrument in your orchestra—the dialogue. Two extra instruments, really, because you also have sound effects.

You can handle the problem in one of two ways. You can ignore it, as **Dimitri Tiomkin** used to do; or you can labor to figure out how to get things heard.'"

◆ *The New York Times* of July 30 featured an interview of **Hans Werner Henze**, written by **Ronald Eyer**, based on the composer's views concerning opera and the musical theater.

"I have experimented freely and deliberately with just about every approach to opera," Henze said. "I have gone through the closed forms—arias, duets, ensembles and so forth; I have tried the Wagnerian idea of continuous melody; I have done opera ballet, opera comique, fairy-tale opera and the kind of thing using psychological, miniature forms. But I'm not going to write any more operas—not for a while anyway. It's not that I think I have been unsuccessful. . . . But I think a new approach to musical theater must be found. . . ."

Eyer noted that Henze does not agree with the frequently encountered concept of opera as realistic theater.

"The only common elements between opera and theater are the stage and the curtain," he said.

Henze would do away with most of the dramatic action in opera. He said that there is no such thing as a singing actor except, perhaps, in the context of a Broadway musical.

As to the future, Henze said, "I am allowing myself the luxury of being open to new ideas. . . ."

He is convinced, however, that music must be the dominant element in the music-theater equation of tomorrow. He insisted that the old singing techniques must be maintained, including the singers' accomplishments in bel canto along with the customary embellishments and coloratura. These techniques must not be lost to music as a concession to realism, naturalism or any other ism espoused by some opera composers of the day.

Henze described his own present style of opera composition as freely 12-tone, "like **Berg's Lulu**." But he does not feel bound by the serial technique.

"A composer, if he has any creativity at all, rises above the 12-tone system, or above any particular form of musical grammar," he said.

"Humanity, not mechanics, is the stuff of art."

## Festivals

### SUMMER 1967

This summer, the increasingly frequent music festival dominated the scene. The country's growing demand for excellence in the arts—and the availability of the arts to new audiences—produced a wide range of concerts, held at sites both old and new, including music of all kinds. Mentioned below are a few of the festival season highlights.

The Monterey International Festival of Pop Music was held on the Monterey State Fairgrounds, June 16-18. Some 50,000 fans attended the concerts — there were five in all in this, the first of an annual series at Monterey.

Among the featured performers: The Association (**Gary Alexander, Ted Bluechel, Brian Cole, Russ Giguere, Terry Kirkman, Jim Yester**), the Blues Project, Big Brother and the Holding Company, featuring **Janis Joplin**, Buffalo Springfield (**Jim Fielder, Richie Furay, Dewey Martin, Steve Stills, Neil Young**), the Byrds (**Gene Clark, David Crosby, Jim Dickson, Chris Hillman, Jim McGuinn**), Jefferson Airplane (**Marty Balin, Jack Casady, Spencer Dryden, Paul Kantner, Jorma Kaukonen, Gracie Slick**), Moby Grape (**Peter Lewis, Jerry Miller, Bob Mosley, Skip Spence, Don Stevenson**), **Lou Rawls, Otis Redding** and (**Paul**) **Simon and (Art) Garfunkel**.

◆ Rains plagued the 14th annual Newport Jazz Festival, but almost 40,000 fans made the Rhode Island scene for the four-day fete of seven concerts. The dates: June 30 through July 3.

Among the participants: the **Albert Ayler Quintet**; the Blues Project (**Roy Blumenfeld, Danny Kalb, Steve Katz, Al Kooper, Andy Kulberg**); the **Gary Burton Quartet**, with **Larry Coryell**; the **Dave Brubeck Quartet**; **Miles Davis**; **Booker Ervin**; the **Bill Evans Trio**; **John Handy's** quintet; **Lionel Hampton**; **Bobby Hutcherson**; the **Illinois Jacquet Trio**, with **Milt Buckner**; the **Bob James Trio**; **Budd Johnson**; **John Lewis's** Modern Jazz Quartet, featuring **Milt Jackson**; **Thelonious Monk**; **James Moody**; the **Wes Montgomery Trio**; **Olatunji**, and **Max Roach**.

◆ The last strains of jazz had hardly faded when the 1967 Newport Folk Festival got underway, offering seven

days of concerts (July 10-16).

Among the attractions: **Theodore Bikel**; **Oscar Brand**; Buffalo Springfield; **Maybelle Carter**; the Chambers Brothers; **Leonard Cohen**; **Jimmie Driftwood**; **Dave Dudley** and the Road Runners; **Grandpa Jones**; **Bill Monroe**; **Buffy Sainte-Marie**; **Pete Seeger**; the Staple Singers, featuring **Roebuck Staples**; **Sister Rosetta Tharpe**; **Merle Travis**; **Muddy Waters** and the Blues Band, with **Otis Spann**, and **Hedy West**.

◆ Chicago's North Shore was the setting for the June 27-August 12 Ravinia Festival of ballet, classical, folk and jazz music—and even an art exhibit.

Ballet companies included the New York City Ballet offering, among other works, *Ivesiana*, with music by **Charles Ives**. The Merce Cunningham Dancers presented, among other works, *Place*, set to a score by **Gordon Mumma**.

A highlight was the American premiere of **Luciano Berio's** "Epifanie," with **Cathy Berberian** as soloist. The composer was guest conductor with the Chicago Symphony Orchestra.

**Earle Brown, William Schuman** and **Leos Janáček** were among the composers whose works were heard at the festival.

Appearing during the jazz-folk series were the Association, the **Ramsey Lewis Trio** and **Peter Nero**.

◆ Dartmouth's 1967 Congregation of the Arts opened on June 28 and continued through August 19 at the Hopkins Center on the Hanover, N.H., campus.

A number of premieres sparked the festival. Among them: the world premiere of **Boris Blacher's** "Virtuose Musik"; four U.S. premieres of works by **Hans Werner Henze** ("In Memoriam: Die Weisse Rose," "Cantata: Whispers," "Los Capricios Fantasia," "Kammermusik 1958"); three U.S. premieres of works by **Frank Martin** ("Drei Minnelieder," String Trio, "Ouverture en Rondeau") and world premieres of works by **Gian Francesco Malipiero** ("Endecatode") and **Walter Piston** (Clarinet Concerto).

Works by **Paul Hindemith, Charles Ives** and **Wallingford Riegger** were also heard during the festival.

◆ Tanglewood, Lenox, Mass., was the scene of the Berkshire Festival, from June 25 to August 20.

Composers whose works were repre-

sented include **Milton Babbitt, Luciano Berio, Chou Wen-chung, Mario Davidovsky, Ursula Mamlok, Salvatore Martirano, Peter Phillips, Wallingford Riegger, R. Murray Schafer, Gunther Schuller, Roger Sessions, Seymour Shifrin, Stanley Silverman, Harvey Sollberger, Vladimir Ussachevsky, Edgard Varèse** and **Charles Wuorinen**. For the most part, the works were played during the center's Festival of Contemporary American Music, August 9-15, with Schafer's "Gita" and Phillips's Music for Wind Quintet receiving first performances.

On the faculty of the Berkshire Music Center, the summer educational center for the advanced study of music, were **Elliott Carter** and **Donald Martino**, with Sessions, Shifrin and Silverman. Gunther Schuller was head of the center's contemporary music activities as well as a faculty member. Along with Sessions, he participated in the Music Critics Association conference, August 9-13.

◆ On July 7, New York City's third annual series of Jazzmobile concerts got underway. Sponsored by the Harlem Cultural Council, Music Performance Trust Fund, Local 802, and P. Ballantine & Sons, Jazzmobile offered a series of 44 concerts in neighborhoods all over the metropolitan area.

Included in the groups appearing through the summer: **Art Blakey** and the Jazz Messengers, the **Kenny Dorham Sextet**, the **Don Friedman Sextet** and the **Milt Jackson Quintet**, featuring **Jimmy Heath**.

◆ The Rheingold Central Park Music Festival, a mixed bag of pop, folk, country and western, blues and jazz, kicked off June 23. Some 42 concerts were offered at the Wollman Rink through July and August.

Among the performers: **Theodore Bikel**, the Blues Project, the **Dave Brubeck Quartet**, **Jerry Butler, Len Chandler, Leonard Cohen, Neil Diamond, José Feliciano, (Lester) Flatt & (Earl) Scroggs, Jesse Fuller, Stan Getz, the Bennie Green Sextet, Richard (Groove) Holmes, John Lee Hooker, Son House, Ahmad Jamal, the Ramsey Lewis Trio** and the **Charles Lloyd Quartet**.

Also, **Peter Nero, Lou Rawls, Smokey Robinson** and the Miracles, **Pete Seeger, Jimmy Smith, Stevie Wonder, Junior Wells's** Blues Band and **Doc Watson**.

## Theater

**ON THE BOARDS** *Yane No Ue Violin Hikki* opened in Tokyo, September 6, for a two-month engagement. Hisyasa Morishige, a 54-year-old, 163-pound actor whose stage style is similar to that of Zero Mostel, starred. The production is the 10th of the world famous musical *Fiddler on the Roof* by **Jerry Bock** and **Sheldon Harnick**, with book by **Joseph Stein**.

Translation for the Japanese production was by Takeshi Kurahashi, a professor of English at Tokyo's Waseda University.

In an interview back stage, when the Japanese star and the translator met Herschel Bernardi, the current Tevye, it was allowed that the translation was a difficult task—"especially the Yiddish expressions."

◆ **Johan Franco** composed new music for trumpet and organ for the Orlin and Irene Corey biblical drama *The Book of Job*, which was presented weekday evenings during the summer at the Kentucky Mountain Theater, Pineville, Ky. The Everyman Players of Centenary College of Louisiana performed.

The Coreys' earlier production, *St. Paul's Epistle to the Romans*, also used original music by Franco. The sermon-cantata, premiered in 1963, has been presented in various American cities and in England.

◆ **Ben Jonson** visited Gotham this summer as the New York Shakespeare Festival Theater presented *Volpone*. Directed by George Sherman, the play starred Alexander Panas in the title role and Roscoe Lee Browne as the servant, Mosca.

"The whole show . . . is stimulating," Jerry Tallmer noted in the *New York Post*. "David Amram's music, David Mitchell's set, Lawrence Metzler's costumes are all in keeping with director Sherman's constant ingenuity."

Amram's music also was heard at the festival's production of Shakespeare's *King John*. Staged by Joseph Papp, the play featured "daring battle scenes . . . which had soldiers clashing dangerously on high battlements or going into stylized slow-motion mime" (Frances Herridge, *New York Post*).

◆ The Prince Street Players, WCBS-TV's repertory company, spent a busy

summer offering a schedule of 16 performances of eight classics to youngsters in New York City parks.

In announcing the program, Parks Commissioner August Heckscher said: ". . . this venture will enhance the cultural life of our children. The Prince Street Players perform with a spirited, well-paced style that absorbs the attention of every youngster in the audience, and we are delighted to give parents a chance to take their children to theater of this kind."

The productions were *The Emperor's New Clothes*, *Cinderella*, *Aladdin*, *Jack and the Beanstalk*, *Pinocchio*, *Alice in Wonderland*, *Sleeping Beauty* and *Wizard of Oz*. At the close of each performance, the actors mingled with their young audiences, signing autographs and answering questions.

Music and lyrics for all of the Players productions were by **Jeanne Bargo** and **Jim Eiler**, who is also director and producer for the company.

◆ **Mark Bucci's** music was a highlight of *Once More to Soothe the Savage*, a Lemonade Concert-Revue presented by the Festival Theater of San Anselmo, Calif., during August.

Reviewing for the *Pacific Sun*, critic Leonard Nickolson wrote:

"Providing contrast with the humorous skits were folk song arrangements and compositions by Mark Bucci. These were intensely beautiful—with Bucci's unerring ear for just the style and harmonic format that is most appropriate for the particular melody. . . . the arrangements were delightfully unique and complex. . . ."

◆ *Hellzapoppin '67*, on its way to Broadway in December, made a stop-over at Montreal's Expo 67, opening July 1 at the Garden of Stars.

The star is Soupy Sales. The action is based on the Olson & Johnson revue of 1938. Music and lyrics are by **Marian Grudeff** and **Raymond Jessel**.

*Variety* particularly noted their tune "Montreal" which "should be left in the show when it hits Broadway."

The Expo version ran an hour and a quarter. Additional material will be added for the New York opening.

◆ The Arena Stage Children's Theater Company of Washington, D.C., gave 26 performances of *The Hither and Thither of Danny Dither* during a summer festival for children. One of two



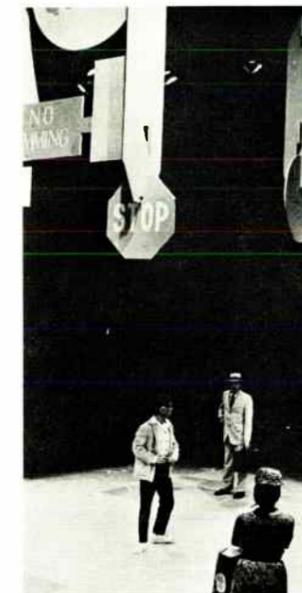
American and Japanese Tevyes



The Prince Street Players



The Shakespeare Mobile Theater



'Danny Dither'



Shylock at Stratford



Anouilh at Minneapolis



'Richard III' in Ontario

productions presented, it has libretto and lyrics by **Jeremy Gury** and music by Alex North.

"One of the very brightest children's musicals to be seen in this city," *The Washington Post* critic Jean Battey said. "[It] has a nice warm moral at the heart of it but its principal virtue is that it is bright and fun and given an enormously zestful performance. . . ."

◆ Original music and sound was created by **Don Heckman** for the John Farris drama *The Death of the Well-Loved Boy*, which opened at New York's St. Marks Playhouse, May 15.

◆ The third of four presentations of the American Shakespeare Festival Theater, Stratford, Conn., was *The Merchant of Venice*. Starring Morris Carnovsky as Shylock and Barbara Baxley as Portia, the play opened on

June 20. Critic John Chapman of the *Daily News* found Carnovsky's Shylock "notable . . . a man who manages to preserve his dignity in spite of ridicule and hopeless defeat. . . ."

Michael Kahn directed and **Richard Peaslee** provided an original score. Jerry Tallmer, reviewing the presentation for the *New York Post*, noted that Peaslee's work was "up to his high standard in the *Marat/Sade*."

◆ On June 2, at the Tyrone Guthrie Theater, Minneapolis, the Minnesota Theater Company presented Jean Anouilh's *Thieves' Carnival*.

A social satire set in the nineteen-thirties, the play deals with three thieves who come to a French resort town in Vichy to ply their trade. The play becomes a game of disguises, impersonations and slapstick.

"The period mood," wrote John H. Harvey of the *St. Paul Pioneer Press*, is set immediately with a snatch from "Rhapsody in Blue" played by a clarinetist, a character whose improvisatory comments perform a sort of Greek chorus function as he weaves through the action."

John K. Sherman of the *Minneapolis Star* said:

"Herbert Pilhofer's arranged and composed music, starting with the opening glissando . . . receives a virtuoso performance. . . ."

◆ The 15th Stratford (Ont.) Festival opened on June 12 with a presentation of William Shakespeare's *Richard III*. The star was Alan Bates who played the title role as a "tough, modern, existentialist man, pragmatic, assured, robust, who traffics in evil and murder

as the only way a man can go in an evil, uncompromising world" (Cecil Smith, *Los Angeles Times*).

Staged by John Hirsch, with settings by Desmond Heeley, the play features original music, by **Stanley Silverman**, which critic Robert Tanner of *The Kingston Whig-Standard* found ". . . a quaint blend of live and electronic, which in spite of the apparent anachronism, fitted in with and enhanced the action to a marked extent."

The *Boston Herald's* Samuel Hirsch said, in part:

"The battle scenes are stylized, choreographed to a stunning electronic musical score composed by Stanley Silverman, a graduate of Boston University. His music features clusters of sound that suggest a violent world in motion and conflict."



RCA Victor Records

## Don Gibson

BY ROBERT HILBURN

Even if he never writes another song, Don Gibson, author of some of the best-known country songs of the past decade, deserves a place in country music's Hall of Fame.

His biggest hits, including "I Can't Stop Lovin' You" and "Oh, Lonesome Me," have achieved a popularity that extends far beyond the normal confines of country music.

These and other Gibson songs are as well known by the patrons of a fancy city nightclub as they are by customers at a rural roadside tavern.

But there is another side to Don Gibson that isn't as well known as his acclaimed songwriting talent.

Unfortunately, his acclaim as a songwriter and his own shyness have helped hide the fact that he probably is country music's most gifted balladeer.

Though thousands strive to be singers, Gibson, whose shyness makes him view singing dates with something less than enthusiasm, isn't one of them. He thinks of himself only as a songwriter.

While many singers make up to 20

personal appearances a month, Gibson normally limits himself to four or five. In interviews, Gibson plays down his singing. He stresses that writing songs and the success of the songs provides his greatest satisfaction.

But once he gets on stage, Gibson shows, undeniably, that he is a first-rate song stylist, one who molds each song into a personal statement.

Regardless of how new or old the song, Gibson adds something extra to it. He's not content to copy an arrangement or settle for the traditional approach to a song.

In Gibson's hands, for instance, Stephen Foster's "Camptown Races" is changed, by slowing down the tempo, from a novelty song about losing money on a "bobtail nag" to a moving lament about making the wrong choices in life. And despite recordings of Gibson songs by vocalists ranging from Frank Sinatra to Ray Charles, no one sings them with quite as much feeling as the man who wrote them.

As it is for many performers, success was slow in coming for Gibson. He began singing professionally at 14 in his home town of Shelby, N.C.

He eventually moved to Knoxville, Tenn., where he formed his own band and was featured on a radio show. Then came years of dance dates, local radio-television appearances and the lonely hours working over the guitar in his specially equipped recording trailer.

Finally, he landed an RCA Victor recording contract. Though Gibson wanted to use "I Can't Stop Lovin' You" as his first release, the company favored "Oh, Lonesome Me." The result was both songs coupled for his record.

The record, released in December of 1957, moved slowly at first. Gibson's long struggle wasn't over yet. In early February, RCA bought a page ad in a trade publication to plug the record. Things were looking up.

Three weeks later, the record made the national sales charts. The two songs, which also soared high onto the pop charts, spent more than seven months on the country sales list, including two months as number one.

Besides Gibson's version, Kitty Wells's recording of "I Can't Stop Lovin' You" also made the country top 10 in 1958. And everyone knows the success Ray Charles had with the song.

With the one record, Gibson was established. Other hits followed: "Blue, Blue Day," "Give Myself a Party," "Just One Time," "Sweet Dreams (of You)," "(Yes) I'm Hurting" and "A Born Loser."

Ironically, one of Gibson's personal favorites, "(I'd Be) A Legend in My Time," has never been a hit. He believes it will be someday.

Though his background is country music, he likes and defends all kinds of music. He is angered by anyone who tries to look down his nose at some forms of music.

"It is idiotic to like only one thing, one way," he says. "People should listen to all types of music. They should be concerned with whether the song is any good, not with what type of music it is."

The way Gibson's songs have reached beyond the country music field shows that millions have followed his advice.

"I'm grateful for everything. The public has given me a lot."

And Gibson, through his songs and singing, has given a lot in return.



Raymond Ross

From these roots . . . Olatunji and company at Newport



Jerry Wexler and Redding



Janis Joplin with the Holding Company



Silverman at Tanglewood

Whitstone Photos



Henze and Di Bonaventura

## Jacques Belasco

BY JOHN S. WILSON

From the musically sublime to the subtly offbeat, Jacques Belasco has touched all the bases. His score for the television special "Vincent Van Gogh" won both thoughtful critical compliments and an Emmy nomination. Jack Benny's classic violin concerto is one of Belasco's works and so is the first cantata commissioned for television—sung by Marian Anderson, the Westminster Choir and the Columbus Boy Choir at the opening of the New York World's Fair.

He composed a huge work combining jazz and symphony on commission for Tommy Dorsey. He created the Huntley-Brinkley theme, innumerable children's commercials, film scores, 12 symphonic variations on the letters that spell Eastman Kodak—you name it and Jacques Belasco will find a musical exposition for it.

"My versatility," he says, "is a cross to bear. It's like having 48 horses running. You never can tell which will come in."

There's a twinkle in his eye, of course, and a grin on his handsome, pixie face. It's hard to believe that he is really distressed by the diversity of his musical talents. They have proved very useful as he has made his way around the world from Odessa, where he was born.

His wanderings started when he was a year old and his family moved to Harbin, Manchuria ("the Paris of the Far East," Belasco points out). His father, a doctor, was a captain in a cossack regiment and was constantly away on military assignments in the Russo-Japanese War and World War I. Because of his father's absence, Belasco's mother gave up a career as a concert pianist and became a teacher in order to raise Jacques and his older brother, Leon, who became an actor and orchestra leader.

Young Jacques studied violin with Alexander Hilsberg, who later became concertmaster of the Philadelphia Orchestra. He developed so well as a violinist that he was giving concerts by the time he was 15. But he was also earning the enmity of Hilsberg because of his casual attitude toward the tedious business of practicing.



Belasco turned to composition, which he had been studying under a pupil of Rimski-Korsakov. When he was 17, with an opera and several string quartets to his credit, his father sent him to Paris to continue his studies. To support himself, he began writing background music for French films, using the name Jacques Dallin because of what he felt to be a prejudice against foreigners in France at that time. Between 1932 and 1938, Belasco wrote backgrounds for 35 feature films and 30 or 40 shorts. As Europe erupted into war, Belasco moved his center of activities to the United States and here his versatility began to flower.

He has composed and conducted scores for more than 25 NBC color TV network specials, he has created advertising jingles by the score (including the award-winning "Mr. Machine" jingle) and has composed the music for the first coast-to-coast color television broadcast, the first Syncom Space Satellite telecast and the first "subjective camera" TV film special.

But the backbone of Belasco's work still stems from his film writing.

"Underscoring," he declares, "can be

very exciting. A film is like an opera. It has leitmotif and development. It has script and actors. They set the mood.

"You have to be terribly well schooled and resilient to convey the general feeling of climates and moods so that the public can understand them. For *Rings*, a film about the circus based on the *International Showtime* series on TV, I had to write 100 minutes of music, the equivalent of two symphonies, including 24 different moods for 24 different acts, and a ballad sung by Neil Sedaka.

"The greatest music was written on deadline," he points out. "The old masters didn't dawdle when they had a job to do. They couldn't afford to. Most of the music they wrote was for a set occasion. They could meet their deadlines because they had technique. It wasn't enough just to have talent.

"Technique," he emphasizes, "is the thing that saves you as a composer. Maybe you have a headache, a stomach ache—there are worries, distractions. But with that long, formal training in harmony and counterpoint and a solid technique, you can compose anytime, anywhere, regardless of your mood."



## Sy Oliver

BY GEORGE HOEFER

Sy Oliver's compositions and arrangements helped set the mood and tempo for an entire generation in America. For the Jimmie Lunceford Band in the nineteen-thirties, then for the Tommy Dorsey organization during the following decade, Oliver created pulsating, economical scores. He brought to them harmonic daring and a sense of innovation and humor. They were melodic, deceptively simple, thoroughly danceable and generated public interest in jazz-swing music and the bands for which Oliver wrote.

A musician who has remained a major factor in his field for almost 40 years, Melvin James (Sy) Oliver was born 56 years ago in Battle Creek, Mich. His parents, both teachers, taught music in the Zanesville, Ohio, school system while their son was growing up. Though surrounded by the formal aspects of music, Oliver had little training beyond the basics of trumpet playing, which his father provided him. His native ability on the horn, however, enabled him to play

professionally while still in high school, and upon graduation, he joined Cliff Barnet's Club Royal Serenaders.

The records of Duke Ellington, Fletcher Henderson, Don Redman and Jelly Roll Morton, all great composers-arrangers, were the lessons he never took, the conservatory he never attended. They provided insight into the inner workings of music and inspired him to begin writing. Oliver's first major effort was an arrangement of "Nobody's Sweetheart"; it became a feature of the Zack Whyte Band, with which he barnstormed through the Middle West for nearly four years before joining Lunceford late in 1933.

In addition to writing the bulk of the band's arrangements, Oliver played trumpet and sang with Lunceford. The band leader gave him free rein but fought his more revolutionary ideas.

The fact remains, however, that Oliver did a lion's share in establishing an identity for Lunceford and his music. Following the musical credo "If it sounds good, it has to be right," Oliver gave new dimension to popular standards like "Swanee River," "Organ Grinder's Swing," "Coquette" and "My

Blue Heaven." In reviving these old numbers and others, including "Margie," "Linger Awhile" and "Four or Five Times," he never lost sight of or disguised the melody. Instead, he restyled the tunes, making them interesting instrumentals, designed to take utmost advantage of the precision of the ensemble and the individual qualities of the Lunceford soloists.

Oliver's arrangements generally contrasted unusual instrument combinations and exuberant ensemble playing. Staccato brass passages often gave way to mellow countermelodies played by the reeds, while rhythm pauses punctuated the theme. The result had a feeling of solid, relaxed swing, which was intense, though one seldom realized this until after the fact. Oliver originals—e.g., "Dream of You," "Stomp It Off," "For Dancers Only" and "Blue Blazes"—further illustrated his fund of original melodic and orchestral ideas. All of his efforts, written in the Lunceford two-beat bounce style, never strained to make their point.

When Oliver was hired by Tommy Dorsey in 1939, it was to help fashion the T.D. Band along powerfully swinging lines. Dorsey had been mulling the change from a Dixieland format; Oliver's availability was the catalyst for action. T.D. shuffled his personnel, hiring drummer Buddy Rich, among others, to make the transformation complete. With the freedom to do as he would, Oliver turned out a long list of striking originals, including "Easy Does It," "Swing High," "Yes, Indeed," "Swingin' on Nothin'," "Loose Lid Special," "So What," "Quiet Please" and "Opus No. 1," that defined the band's jazz style through 1945.

Two decades have come and gone since Sy Oliver brought distinction to the Lunceford and Dorsey bands and stamped an indelible imprint on music. The composer-arranger has been busy, writing for bands, singers, acts, shows and recordings. He has led his own bands and operated a studio for teaching arranging. For several years, he was musical director of Decca Records, then held a similar position with Bethlehem Records. Most recently Oliver has scored albums for Frank Sinatra, Phyllis McGuire and the Mills Brothers and developed material for singer Marilyn Michaels and Ford and Hines.

## Gunther Schuller

BY NAT HENTOFF

Even a partial list of Gunther Schuller's activities, interests and achievements would appear to encompass the lives of at least three ordinary men. The tall, lean, peripatetic composer-conductor-teacher-critic-administrator with enormous powers of concentration has a long catalogue of works for all kinds of instrumentation—from string quartets to symphony orchestras. Moreover, many of these compositions are played frequently, a happy fate not accorded many contemporary composers. As a guest conductor, Schuller has led such prestigious organizations as the New York Philharmonic, the Philharmonia Orchestra of London and the symphony orchestras of Boston, Chicago and Cleveland, among others.

His teaching skills have led to his appointment as the chairman of the composition department of the Berkshire Music Festival at Tanglewood, a post as associate professor of music at Yale University, and this fall he took on his duties as president of the New England Conservatory of Music. In addition to many commissions, Schuller has received the National Institute of Arts and Letters Award and Brandeis University's Creative Arts Award.

Schuller's critical articles have encompassed much of contemporary music, including jazz. His jazz analyses for the now defunct *Jazz Review* set new standards in technical jazz criticism; and in early 1968, Oxford University Press will publish what promises to be an uncommonly revealing Schuller study of jazz, ranging from its African origins to several of its classic figures. Schuller's absorption in jazz, moreover, has resulted in his creation of "third stream" music—an attempt to utilize undiluted elements from both the jazz and classical traditions to form a new, viable language of expression. He also has composed the first jazz opera, *The Visitation*, which was tumultuously received at its world premiere in Hamburg in October, 1966. In June of the following year, *The Visitation* stirred considerable controversy at its American premiere at Lincoln Center with some, including this reviewer, having negative reactions.

Despite all this protean productivity,



Schuller is only 41. He was born in Jackson Heights, N.Y., the son of a violinist and viola player with the New York Philharmonic. Before the age of 16, Schuller was playing French horn with the Philharmonic and then with the Ballet Theater. At 19, he was first horn with the Cincinnati Symphony. From 1945 to 1959, he was with the Metropolitan Opera Orchestra.

Through the years, his jazz associations have included work with Miles Davis, Ornette Coleman and John Lewis, among others, and he has been a persistent spokesman for the view that jazz is as serious as classical music. "There is no question," Schuller has said, "that the classical world can learn much about timing, rhythmic accuracy and subtlety from jazz musicians, and jazz can learn dynamics, structure and contrast from classical musicians."

Although one might expect that his extraordinarily full schedule—which includes frequent trips to Europe—would leave no time for any extra-musical interests, Schuller is remarkably well read in literature, has a knowledgeable concern with a broad range of social

issues and is even an avocational expert in the history of arctic explorations.

Schuller is sanguine about the future of the arts, including music, in America, pointing out that "there is now a greater awareness in regard to the arts in every field. In fact, we're beginning to surpass Europe. One reason for this is the immense developments of fine arts and liberal arts in our own universities in the last 20 years." And no one has constructed as many bridges between all the various elements in American music as has Schuller. He is in energetic context in the academies, among established orchestras, in the jazz community and among all manner of audiences. Considering how much he has accomplished so far, the next Schuller decades should be prodigious in output and impact.

◆ Robert Hilburn is on the staff of the *Los Angeles Times*.

◆ John S. Wilson writes regularly on music for *The New York Times*.

◆ George Hoefer is associate editor of *Jazz & Pop Magazine*.

◆ Nat Hentoff is a contributing editor of *HiFi/Stereo Review*.

## Concert Music

### IN THE NEWS

An international panel of judges, which included **Jean Papineau-Couture** of Canada, **Wolfgang Fortner** of Germany, **Milko Kelemen** of Yugoslavia, **Gottfried von Einem** of Austria and **Elliott Carter** of the United States, selected winning composers in the finals of a competition which was a feature of the 21st Congress of the International Federation of Jeunesses Musicales. Five finalists were involved in the competition, which was open to composers under 40, with entries limited to chamber music for not more than five instruments.

Thirty-six-year-old Austrian entrant Joseph Maria Horvath was named winner of \$5,800 first-place prize money.

The finals were held in Montreal in July and financed by the Canada Council, which furnished most of the prize money.

◆ A new book titled *Contemporary Composers on Contemporary Music* was published by Holt, Rinehart and Winston, Inc., in August. **Barney Childs**, dean of Deep Springs Junior College in California, and **Elliott Schwartz**, professor of music at Bowdoin College, New Brunswick, Me., are editors.

A collection of essays by a number of composers, the book was designed

to record what has been happening in contemporary composition and to narrow the gap that exists between the composer and the audience.

Each of the essays demonstrates something of the composer's approach to his art, as well as a concern for the relationship of music to daily life. Light also is cast by the essayists on the cooperation of the performer and the composer and the role of the audience.

The book is divided into two parts: "European Music Before 1945" and "Experimental Music and Recent American Developments." Among the composers represented by essays are **Milton Babbitt**, **Alban Berg**, **Ferruccio Busoni**, **Elliott Carter**, **Chou Wen-chung**, **Henry Cowell**, **Morton Feldman**, **Roy Harris**, **Paul Hindemith**, **Otto Luening**, **Richard Maxfield**, **Harry Partch**, **Roger Sessions**, **Edgard Varèse** and **Charles Wuorinen**.

◆ **David S. Cooper** has been appointed executive director of the Manhattan School of Music. He assumed the post on June 1, following the recent reorganization of the school's administrative procedures in anticipation of its transfer in 1969 to the present Juilliard School facilities on Claremont Avenue, New York City.

Executive administrator of the Manhattan School of Music since 1965, Cooper has had an extensive and dis-

tinguished career in government, music education and music publishing. The last positions he held prior to joining the Manhattan School staff two years ago were dean of Peabody Conservatory in Baltimore and vice president of Associated Music Publishers.

Cooper also is a performer (percussionist), a published composer, a member of UNESCO's Committee on Music and of the Advisory Council of Princeton's music department. In 1957, he was cited for outstanding service to American music by the National Association for American Conductors and Composers.

◆ The Free Press, a division of the Macmillan Company, is publishing *A Handbook of Modal Counterpoint*, written by **Irwin Fischer** and **Stella Roberts**.

◆ **Parks Grant**, professor of music at the University of Mississippi, is the author of *Handbook of Music Terms*. The product of 12 years work, the book was published in late June by the Scarecrow Press of Metuchen, N. J.

Dr. Grant's aim when compiling this 467-page text was to correct the misuse of music terminology he has noted in 30 years of teaching.

The book includes an estimated 250 terms not found in other similar volumes. It is comprised of definitions, some synonyms and antonyms, variant



Stevens



Cooper



Fischer



Trimble

spellings, plural forms, abbreviations, cross references and pronunciations. Most foreign language terms are absent from the text.

"The assumption throughout this book is that correct music terminology is that which is used by good musicians in careful speech," Grant said.

◆ **Halsey Stevens**, chairman of the composition department at the University of Southern California, has received two commissions. He will write an orchestral work for the New Haven Symphony and a choral *Te Deum* with brass, organ and timpani for Georgia Southern College. Stevens will conduct the initial performance of the latter work at the November opening of the new Foy Fine Arts Center on the Georgia Southern campus, Collegeboro, Ga.

◆ **Lester Trimble**, professor of composition at Maryland University, has been appointed composer-in-residence to the New York Philharmonic for the 1967-1968 season. He was preceded in this post by **David Amram**.

The composer, who was away from the university a year ago on a Guggenheim Fellowship, will be in New York during the concert season.

◆ **Healey Willan** has been appointed to the new Order of Canada "for outstanding merit of the highest degree." The Order of Canada was inaugurated



*The American Wind Symphony under Boudreau*

this year to recognize meritorious service to Canada or to humanity in general.

**PREMIERES**

The July 16 concert by the American Wind Symphony Orchestra of Pittsburgh, Pa., was highlighted by the first performance of **David Amram's** *Concerto for Horn*, John Lounsberry, soloist. It is the second Amram work the symphony has commissioned, the first being his *Variations on a Theme for King Lear*.

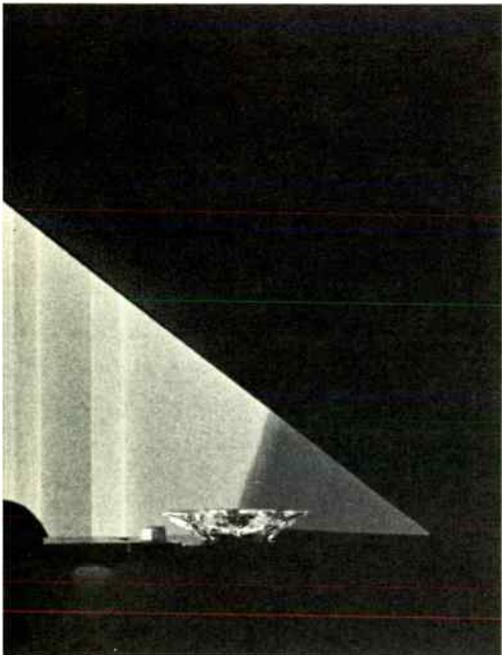
One of America's most unique musical organizations, the American Wind Symphony took to the inland waterways for the 11th season this year, bringing contemporary music to audiences in Pittsburgh and along the Ohio, Allegheny and Monongahela rivers, from its famous floating concert hall, the specially constructed river barge "Point Counterpoint."

The orchestra was again conducted by its founder, Robert Austin Boudreau, who has seen his 11-year-old idea blossom into reality. "Twentieth-century music," Boudreau believes, "should reflect twentieth-century life, just as music of an earlier time reflects the civilization of that period."

◆ A *Concerto for Harp* by Dutch composer **Henk Badings**, commissioned by the American Wind Symphony, was given its world premiere, Robert Boudreau conducting, in Pittsburgh, June 18. Marcela Kozikova played the solo part. Eleven days later another commissioned creation by Badings, titled *Symphony*, was introduced by the American Wind Symphony at the same site.

Badings has written a number of compositions specifically for the Wind Symphony over the past several years. His new concerto takes full advantage

*continued on next page*



of the orchestra's instrumentation, employing E-flat flute, alto flute, bass flute, oboe d'amore, heckelphone, bass horn and contrabass clarinet.

◆ **Conrad Beck's** "Solar Eclipse," a cantata for alto and chamber orchestra, based on prose by Adalbert Stifter, was given its world premiere at the Lucerne (Switzerland) Music Festival, August 25. Rudolf Baumgartner directed the Lucerne Festival Strings with soloist Verena Gohl. This work is published in the United States by Schott/AMP.

◆ The initial public performance of "The Line Across," part one of the **John Beckwith** centennial trilogy, "Canada Dash, Canada Dot," took place, May 23, at the Canadian pavilion at Montreal's Expo 67. The work was interpreted by four singers and four speakers (including the composer's son Jonathan) and an ensemble comprised of flute, trombone, violin, mandolin, double bass and piano.

The *Montreal Star's* Eric McLean commented: "Beckwith gave his imagination freest rein in the parts where the audience's attention was held by the speakers; as soon as the music dominated, the idiom became more conventional. . . . 'The Line Across' is the sort of thing almost anyone can enjoy."

"Canada Dash, Canada Dot" is designed as a tribute to the 10 provinces of Canada.

◆ On July 23, **Luciano Berio**, conducting the Chicago Symphony Orchestra, presented the United States premiere of his "Epifanie" for mezzo-soprano and orchestra. **Cathy Berberian** was the soloist. The premiere was part of the Ravinia Festival, held in Highland Park on Chicago's North Shore.

Reviewing for the *Chicago Tribune*, critic Thomas Willis found the work ". . . a statement of profound conviction and obvious craftsmanship. The alternating montage of purely instrumental color and accompanied voice offer one intriguing complexity after another."

Donal J. Henahan of the *Chicago Daily News* noted the circular nature of Berio's work with vocal pieces sandwiched between stringently organized, heavily percussive orchestral interludes.

"It was a frightening piece of musical drama, all the more gripping when one realized that a simple turn of the composer's wheel could have produced

Whitstone Photos



Gellman

a totally different mood and meaning without changing a single note."

"Epifanie" was completed in 1963. It is published in the United States by Universal Edition/Presser.

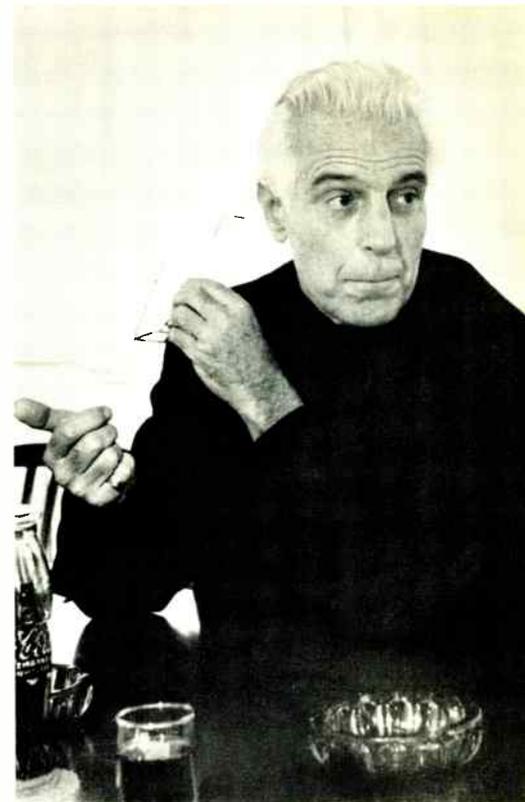
◆ **Six Songs of Yeats** by **Keith Bissell** was given its first performance by soprano Sylvia Grant on CBC radio's *Solo*, May 26. Also included in the program were Bissell's Four Canadian Folk Songs and Two Songs of Farewell, with text by the composer's brother, Claude Bissell, who is president of the University of Toronto.

When recently discussing his *Six Songs of Yeats* in the *Winnipeg Free Press*, Bissell said: "William Butler Yeats has always been my favorite 20th-century poet. My first song, written when I was attending high school, was a setting of his famous 'Lake Isle of Innisfree.' The present group of six songs was written about two years ago. It is not a song cycle, as there is no link between songs other than the strong realism and mild spirit of pessimism that characterizes most of Yeats's later writing."

Another Bissell premiere took place, July 17, on CBC radio. Miss Grant performed the composer's Four French Songs on Renaissance Texts.

◆ **Barna Kovats** was soloist with the Southwest German Chamber Orchestra under Friedrich Tilegant in the May 3 premiere of **Cesar Bresgen's** Concerto for Guitar and Orchestra. The work is published in the United States by Schott/AMP.

◆ "Kyrie" (1967) by **Donald Erb**, for piano and percussion, had its initial performance, May 5, at Recital Hall on the Indiana University campus. In-



Heinz Koster

Mainardi

terpreted by Gary Wittlich (piano) and Paul Salvatore (percussion), it was one of two Erb works on the program. The other, "Fall-Out Cantata," written by the composer three years ago, is for two violins, viola, cello, piano and narrator.

◆ An all-modern concert given by pianist Harry McClure and assisting artists at American University, Washington, D.C., July 12, included the world premiere of Sonata No. 5 for piano by **Robert Evett**.

"Evett's Sonata . . . finds him in his most ebullient mood," *The Washington Post's* Paul Hume said. "The opening movement delights in sudden shifts of tonality of a kind that sounds as unpremeditated in our time as some of Haydn's most startling moves did two centuries ago. For a finale there is an insouciant rondo that is sheer delight. It is as memorable for its catchy subject as for the almost rowdy jollity with which it is manipulated."

◆ The first performance of the original version of **Wolfgang Fortner's** "Immagini" was given on August 3, one of the Summer Music Days, in Hitzacker, Germany. This work for 13 strings and soprano voice was conducted by the composer. It is published in the United States by Schott/AMP.

◆ The initial performance of **Johan Franco's** Suite Pastorale for carillon was given during the Congress of the



*BMI president Sour with Martin and Beck*

Guild of Carillonneurs in North America, held in Ottawa, Canada, August 28-30. Albert C. Gerken, carillonneur of the University of Kansas, played the work.

◆ **Movement for Violin and Orchestra** by **Steven Gellman**, taped by CBC on June 16 before an invited audience, had its Canadian premiere during CBC radio's *Mods Make Music* series. The first concert in the series was broadcast on July 4.

These musical programs are designed to give some of Canada's most gifted young artists the opportunity to expose their talents.

Gellman, 19, was a winner in the 1963 Student Composers Awards competition. Sponsored by BMI, this annual contest is open to composers under 26. Currently a scholarship student at the Juilliard School of Music in New York City, Gellman completed *Movement for Violin and Orchestra* last summer at the Aspen (Colo.) Summer Festival.

◆ From July 17 through July 30, **Hans Werner Henze** was composer-in-residence at the Congregation of the Arts, Dartmouth College, Hanover, N.H. He was one of three eminent composers who lectured, conducted and supervised performances of their music at Dartmouth this summer.

A Henze retrospective show was presented, comprised of 11 pieces composed between 1946 and 1965. Four of his works were performed for the first time in the United States—"In Memoriam: Die Weisse Rose" (1965), "Cantata: Whispers" (1948), "Los Capricios Fantasia" (1963) and "Kammermusik 1958 — Epilog Adagio"

(1963)—by the resident groups.

At the Congregation of the Arts, "the performers go to learn contemporary music from the men who compose it," *Time* noted. "In the small, bald-headed, intense figure of Henze, they confront a man whose intricately structured atonal writing has placed him in the first rank of European composers. 'We give the composer and the performer the greatest possible contact,' says Mario di Bonaventura, the Dartmouth music professor who directs the program." He added that the performers' association with the composers gives them an added edge of confidence. They can always say: "I played with Henze, and there's no doubt that I know how to play this."

Another Henze orchestral work, "Three Dithyrombs," received its first American performance during the opening program of the Provincetown (Mass.) Music Festival, July 28. Joseph Hawthorne conducted.

Henze's music is published in this country by Schott/AMP.

◆ **Wilhelm Killmayer's** *Three Songs of Leopardi* had its world premiere at the all-Germany Music Festival in Munich, July 11. The work was performed by the Munich Philharmonic under Reinhard Peters. Baritone soloist was Barry McDaniel. The publisher of the composition in the United States is Schott/AMP.

◆ **Henri Lazarof's** "Structures Sonores" was programed for the first time anywhere, May 24, by the Los Angeles Philharmonic Orchestra in the city's Bovard Auditorium. Zubin Mehta conducted the work. *Los Angeles Herald-Examiner* critic Patterson Greene said:

"The Lazarof 'Structures' readily command respect. . . ."

◆ **Sonata for Organ** (1965) by **Normand Lockwood**, written for organist Phyllis Tremmel, was performed for the first time by that artist, July 23. Miss Tremmel gave her recital at Macky Auditorium on the University of Colorado campus at Boulder, under the auspices of the University of Colorado College of Music and Creative Arts Program.

◆ **Recitative, Aria, Epilogue for Cello and Piano** by **Enrico Mainardi** was performed for the first time, August 24, during International Music Festival Week in Lucerne, Switzerland. Participating artists were the composer (violin/cello) and Piero Guarino (piano). Schott/AMP published the work in the United States.

The celebrated composer-cellist was born 70 years ago, May 19, 1897, in Milan. He studied there and later with Hugo Becker in Berlin, and appeared in chamber music concerts with **Ernst Von Dohnanyi**. He was appointed professor at the Academy of Santa Cecilia in Rome in 1933.

◆ **Frank Martin**, the distinguished Swiss composer, brought his two-week stay at Dartmouth College's Congregation of the Arts to a conclusion, July 9, as guest conductor at a concert of his own works.

Given in Spaulding Auditorium on the Hanover, N.H., campus, the presentation included the first American performance of Martin's "Ouverture en Rondeau" (Lucerne Festival Overture) by the Dartmouth Symphony Orchestra. Mario di Bonaventura, director of music for the Congregation of the Arts, conducted.

During his two-week stay at Dartmouth the composer also heard other of his works performed for the first time in this country—his String Trio (1936) and "Drei Minnelieder" (1960). He helped prepare performances of 11 of his works, playing his Eight Preludes for Piano at one concert; conducted his Monologues from *Jedermann*, sung by Gwendolyn Killebrew, and lectured on "The Composer's Responsibility."

◆ A Concerto for Xylophone, Marimba and Vibraphone by **Oliver Nelson**, commissioned by the American Wind Symphony, had its world premiere, June 1, in Ashland, Ky. The Wind Sym-

*continued on next page*

phony under Robert Boudreau and soloist Tatsuo Sasaki performed it there and throughout a river tour of cities in Kentucky, Ohio, West Virginia and Pennsylvania which opened on June 1 and closed July 14.

◆ The first performance of **Robert Parris's** "St. Winefred's Well" (1967) for flute, two cellos, piano, timpani and percussion was a feature of the June 19 concert at the Phillips Gallery, Washington, D.C.

Written for timpanist-percussionist Jesse Kregal, the Parris work "was quite arresting and held the interest easily for the 10 minutes or so that it lasted," Irving Lowens reported in Washington's *The Evening Star*.

Lowens continued: "Parris is (of course) no novice when it comes to

fine musician, a teacher and director of the Dartmouth College Band," said Peter Lihatsch, *Hanover Gazette*.

Piston's work was presented at the Fifth Congregation of the Arts held at Dartmouth College, Hanover, N.H.

Critic Lihatsch added: "Under the astute direction of Maestro [Mario] di Bonaventura, soloist and orchestra [the Dartmouth Symphony Orchestra] produced a colorful and delicately balanced performance of a most charming and graceful piece of music. Though modern in its rhythmic tempo, it had a finely delineated classic purity that offered many lovely sounds. There were two brief but very delightful cadenzas and an interesting little duet with the oboe. The piece gradually accelerated and built up into a forceful climax. We are sure that this concerto will be a welcome addition to the repertoire of clarinet music."

Writing in the *Dartmouth Summer News*, Basil Seal noted: "Throughout, this work has a very full and rich tone and it speaks with all the confidence and knowledge of Piston's many years as both teacher and composer."

◆ Norman Del Mar conducted the BBC Symphony Orchestra in the first performance of "Acquora Lunae" by **Priaulx Rainier** at the Cheltenham Festival, outside London, England, on July 18. The work is published in the United States by Schott/AMP.

◆ **R. Murray Schafer's** "Gita," for chorus, brass ensemble and prerecorded tape, a Fromm Music Foundation commission, was premiered on August 10 at the Festival of Contemporary American Music, Berkshire Festival, Lenox, Mass. Iva Dee Hiatt led the Tanglewood Choir and an orchestra of nine brass in the work, which was sung in the original Sanskrit. Irving Lowens of *The Evening Star*, Washington, D.C., noted: "The composer proved himself always master of his sonic materials, and to me, 'Gita' was the high point of the Fromm festival."

◆ **Lalo Schifrin's** Concerto for Trumpet, commissioned by the American Wind Symphony, was introduced by that organization under Robert Boudreau, June 25, in Pittsburgh. Dedicated to Lloyd H. Vaughn, it featured Charles Gottschalk.

"This concerto," Schifrin said, "represents my attempt to create a genuine

study for trumpet. At the same time, it is designed to articulate the different tone qualities of woodwinds, brass and percussion in ensemble, and the relation of each to the soloist."

Schifrin's second major premiere this summer took place on August 3, when "the Hollywood Bowl was transformed into a symbolic Nuremberg," Harvey Siders wrote in *The Hollywood Reporter*. The feature was the composer's new cantata, "The Rise and Fall of the Third Reich."

For the cantata, played by the Los Angeles Philharmonic Orchestra under Lawrence Foster, Schifrin called on large forces: narrator (Laurence Harvey), tenor (Richard Cassilly), contralto (Lili Chookasian) and a chorus (the 80-voice Gregg Smith Singers).

For his text he chose a poem by Alfred Perry, a refugee who left Germany in 1933. It tells of how the Devil, in the guise of a German businessman after World War I, makes a pact to restore the Teutonic war gods in return for the souls of the German people. He then installs Hitler, and history tells the rest of the tale.

Critic Siders wrote:

"Idiomatically, the work is modern, and for the most part, solidly tonal. Whether expressing himself through jazz or symphonic music, Schifrin has always been stubbornly original, non-eclectic, and musically sincere.

"He did not produce effects for the sake of gimmickry. Dissonances were contrasted with sounds of serenity to underscore the duality of good and evil. . . .

"Schifrin has created a complex work on many levels. It bears repeating."

Inspiration for the cantata came to Schifrin while working on an original score for the MGM television documentary based on William L. Schirer's best-selling history.

"Seeing the screen every day for two weeks—the horror—did something to me," Schifrin told a *Newsweek* reporter.

◆ "Triplum," a work by **Gunther Schuller** commissioned for the New York Philharmonic by the Lincoln Center Fund, had its world premiere at Philharmonic Hall on June 28, on the same evening the composer's opera, *The Visitation*, was given its American pre-



Di Bonaventura and Piston

writing for timpani—his Timpani Concerto was one of the sensations of American music a few years back and is still considered one of the best extant showpieces for the instrument."

◆ Music for Wind Quintet by **Peter Phillips** was premiered August 13 during the Festival of Contemporary American Music, Berkshire Festival, Lenox, Mass. Critic Michael Steinberg of *The Boston Globe* noted Phillips's use of "aleatory procedures" and his use of a "sight gag" in which the clarinetist was directed to "conduct with his head in a parodistic manner. . . ."

◆ "Dr. [Walter] Piston did not disappoint us one bit. Sunday night (August 6) we heard the world premiere performance of his Clarinet Concerto commissioned for Hopkins Center. Again, he has scored a great success. The soloist was Donald Wendlandt, a



Sherman

miere at the Metropolitan Opera, also at Lincoln Center.

The orchestral piece was "written specifically for the character, virtuosity and special qualities of the New York Philharmonic. This orchestra I know. I grew up with it," Schuller explained.

"This perhaps resulted in the work's major virtue. It is glittering in sound through a brilliant use of the orchestra," *The New York Times* critic Raymond Ericson noted. "It is the pitting of the various orchestral choirs against each other that forms the basis of the score. The details are worked out with great complexity, yet the structure is easy to follow as the brass, woodwind or string sections of the orchestra are brought into prominence, functioning

alone or in contrast to each other.

"The textures are generally muted, one kind underpinning or washing around another, with the percussion enriching the color even further. At the end, the composer lets the individual instrumental roles fly apart into one cacophonous climax."

Ericson concluded: "On a single hearing, 'Triplum' was impressive as a dazzler for the ear and as a vehicle for the New York Philharmonic."

Schuller was able to hear the work performed in its entirety between acts of the opera, which he conducted. He took a few bows on its completion and returned to the Met.

"The double premiere for the 41-year-old New Yorker was a coincidence," Ericson added. "So was the fact that he could listen to his latest piece during the opera's intermission. But this kind of happening was bound to come to one of the busiest and most successful musicians around."

◆ "Excursions in Contemporary Sounds," a presentation of new works by **Garry Sherman**, was given at Southampton College, Long Island, N.Y., on July 25. Sherman played piano and conducted the Chamber Jazz Orchestra, which included the Kohon String Quartet.

The music played was based on Sherman's electronic improvisation principle of the tape loop as applied to the orchestra. The program included "Warm-Up," "Freeze-Out," "Somewhere in the Middle," "Clarinet Solo," "Undertones '67, Overtones '66" and "Excursions in CCS" Nos. 1 and 2.

Discussing the latter two works, the composer explained CCS means Compositionally Controlled Spontaneity. Sherman, active in numerous areas of music, has studied the Schillinger System of Musical Composition and has worked under composer Tibor Serley.

◆ A concert at the Canadian pavilion at Expo 67, given under the auspices of the 10 Centuries Concerts organization, May 23, had as one of its features the first public performance of "Evocations" by **Harry Somers**. Comprised of four songs, the work was programed by soprano Patricia Rideout, with the composer at the piano.

"In 'Evocations,' Harry Somers employs a musical language somewhat akin to his 'Twelve Miniatures,'" *The*

*Montreal Star* critic Eric McLean noted. "The relationship lies in the fact that both avoid any tonal anchor, and both use the piano as a mood setter.

"In the case of 'Evocations' . . . the composer's text serves only to produce an atmosphere of words."

◆ A concert of chamber music by Los Angeles composers, presented jointly on June 3 by the National Association for American Composers and Conductors and the School of Music at the University of Southern California, included the world premiere of **Halsey Stevens's** Sonata for trombone and piano (1965). Robert Marsteller (trombone) and Robert Bowman (piano) performed the work during the concert at Hancock Hall on campus.

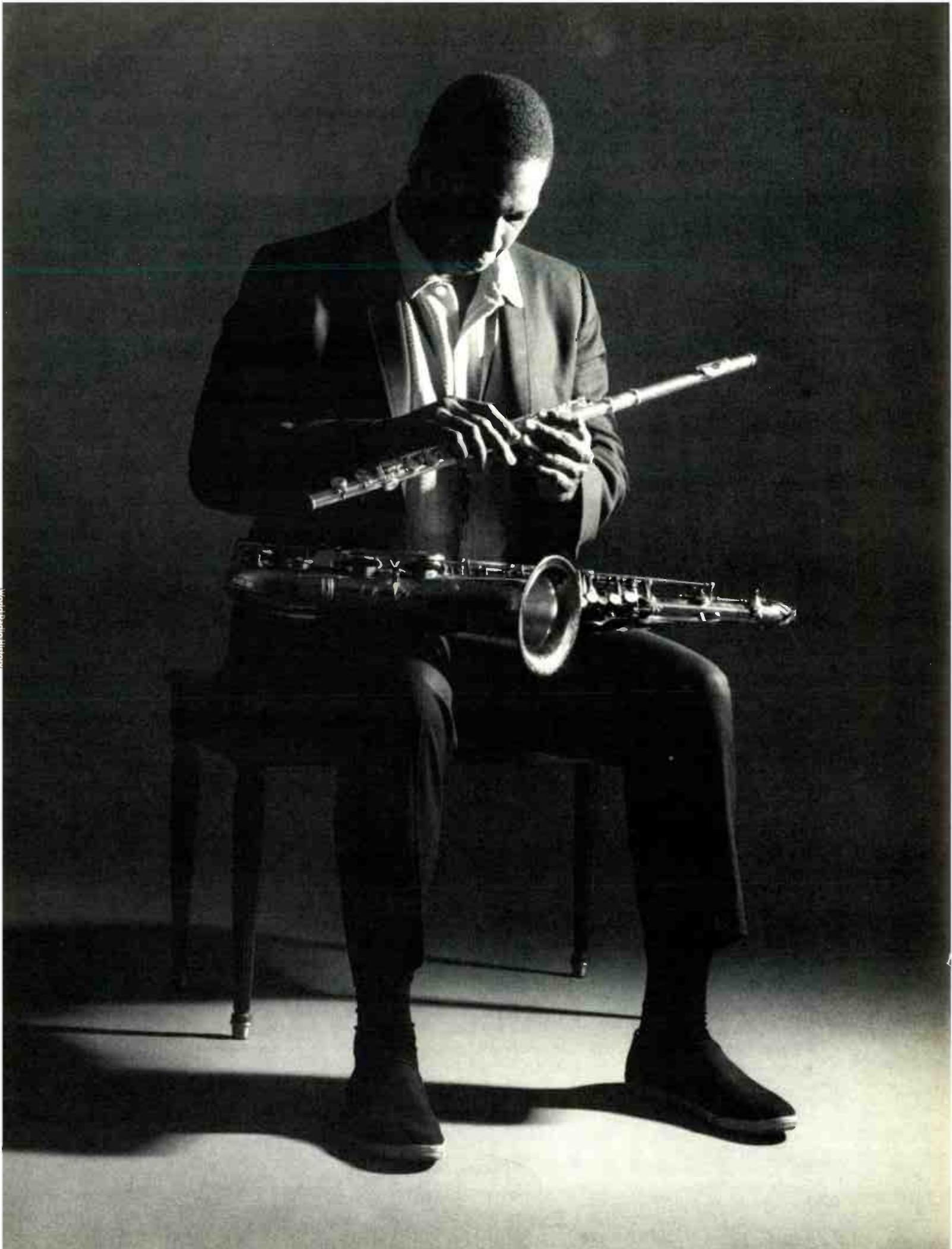
*Los Angeles Times* reviewer Warren Hauger noted: "What is striking about the work is its central adagio, a long-lined and Italianate arioso which gave Marsteller special opportunities for tonal display. He had an able collaborator in Bowman."

Stevens's Divertimento for two violins had its world premiere early this year (February 24) at Drake University in Des Moines. It was performed by Don Haines and Janice McCoy. Dr. Stevens attended the University Auditorium recital; at the time, he was participating in a Contemporary Music Symposium, during which he and **Vladimir Ussachevsky** lectured and gave master classes.

◆ A mixed media piece titled "Junk" by **Ed Summerlin** had its world premiere, April 15, at Morningside College in Sioux City, Iowa. Commissioned by the college, it featured Summerlin (tenor saxophone), five other musicians, six actors, two dancers, two poets, two tape recorders and three projectors.

◆ **David Ward-Steinman's** Concerto for Cello and Orchestra had its world premiere at Festival Hall in Tokyo on June 13. Performed by the Japan Philharmonic Symphony Orchestra, it featured Edgar Lustgarten, who commissioned the work, as soloist. Milton Katims, conductor of the Seattle Symphony Orchestra, conducted.

"Ward-Steinman's work sets beautifully on the cello," Marcel Grilli said in *The Japan Times*. "It is concise in its dimensions (about 20 minutes playing time), and, in this presentation, it held attention. . . ."



## Jazz

**John Coltrane**, whose restless musical spirit **MEMORIAM** did much to shape the direction of the avant-garde movement in jazz, died July 17.

"The tragedy of his passing is heightened by the fact that he was only 40 years old," Mort Fega said in *Cash Box*. "Who is to say what manner of music we might still have heard from him?"

*Newsweek* declared: "His legacy was and is his music. He had his own sound—flat, hard-edged, driven in a torrent of notes by his inexhaustible purpose and energy. Though his art kept ripening, it always retained a profoundly professional feeling that at times grew almost desperate in its attempt to find new ways of speaking."

A great variety of experience led Coltrane to his own path. He began playing in the mid-forties and worked with **Eddie Vinson**, **Dizzy Gillespie**, **Johnny Hodges**, **Earl Bostic**, **Thelonious Monk** and **Miles Davis**.

Writing about Coltrane in *The New York Times* in 1961, John S. Wilson noted: "Until about five years ago, Mr. Coltrane appeared content to be a journeyman jazzman. Then, while he was a member of the Miles Davis Quintet, he began an exploration of . . . his [tenor] saxophone that led him to performances filled with long, hard-bitten, rapid, rising and falling runs that had the cumulative effect of an aural battering ram."

What Coltrane was working on with Monk, Davis and later with his own unit helped change the course of jazz. By playing at great length and investigating all the possibilities of material, by progressively breaking away from chordal and modal restraints, he created a freer music, which was paralleled and colored by a new unrestricted manner of playing by his rhythm section.

Coltrane left Davis in 1960 so he might further his explorations. He organized a group which included **McCoy Tyner** (piano), **Jimmy Garrison** (bass) and **Elvin Jones** (drums). His music kept changing; it became increasingly complex.

As his music evolved, he experimented with instrumentation, adding and subtracting players, depending on the kind of feeling he desired to project.

In the process, he introduced many avant-garde musicians. His concern for diversification and change also resulted in his playing and reviving interest in the soprano saxophone.

Coltrane had little fear of losing his audience because of the increasing complexity of his music. "The real risk is in not changing," he told *Newsweek*.

Coltrane's compositions, particularly the essentially improvisatory, extended-form works such as "A Love Supreme" and "Ascension," mirrored his unending search for complete expression. It seems he had to seek, find, move on. There was no time for rest or coasting.

At the time of his death, Coltrane was working on something new. When asked by a New York club owner if he wanted to work, he disclosed he was not ready to perform in public. He was practicing. "When Trane talked about practicing, it meant all day, not a few hours or even an afternoon. It meant every waking hour," Michael Zwerin has observed.

Coltrane was a deeply religious man who found realization in his faith. He was firmly convinced of the power of music to do good.

Coltrane was paid homage by his friends and fans on July 21, at New York's St. Peter's Lutheran Church. Over 1,000 people attended the service, conducted by the Rev. John G. Gensel. **Calvin Massey**, a long-time friend, read Coltrane's poem "A Love Supreme." **The Albert Ayler** and **Ornette Coleman** groups played. "Rarely have so many musicians congregated in one

place," Rev. Gensel said.

◆ Pianist-composer **Elmo Hope**, 43, died on May 19, while convalescing from a bout with pneumonia at St. Clare's Hospital, New York City.

A native of New York, Hope had been relatively inactive in recent years because of poor health. His last major appearance was in concert at New York's Judson Hall in 1966.

Hope, a contemporary and friend of the late Bud Powell, began formal study of the piano at 7; by his 15th birthday, he already had won several medals for solo recitals. He broke in professionally, playing with relief bands in taxi-dance halls in Manhattan and on club dates with various groups.

Included among his credits are appearances, either in person or on record, with the Joe Morris Band and units headed by **Clifford Brown**, **Lou Donaldson**, **Lionel Hampton**, **Harold Land**, **Jackie McLean** and **Sonny Rollins**. He also worked with his own trio.

*Down Beat* noted: "He wrote many originals, several of which are alternately fey, melancholy and bittersweet but always harmonically provocative and melodically interesting."

Though recognized and admired by his fellow musicians and several critics, Hope never received widespread recognition for his individual piano style or his compositions. "The marvel is that the talent and originality were uncorroded by this callous indifference," critic Mark Gardner said in his "Epilogue for Elmo," published in Britain's *Jazz Journal*.

Don Schlitten



Hope

# THE WINNERS OF BMI'S FIFTEENTH ANNUAL STUDENT COMPOSERS AWARDS

Twenty young composers are sharing a total of \$10,900 in the 15th annual Student Composers Awards (SCA) competition, which is sponsored annually by BMI.

The 1966 winners are: William Albright, age 22, of Ann Arbor, Mich., a student at the University of Michigan; Charles Dodge, age 24, of New York, N.Y., a student at Columbia University; Humphrey M. Evans III, age 18, of Washington, D.C., a student at Yale University; Daniel C. Foley, age 15, of Jacksonville, Fla., a student at John Gorrie Junior High School; David Foley, age 21, of Traverse City, Mich., a student at the University of Michigan; Clare Franco, age 22, of Rockville, N.Y., a student at the Juilliard School of Music; Steven E. Gilbert, age 24, of Brooklyn, N.Y., a student at Yale University School of Music; Hugh Hartwell (Canadian award), age 22, of Montreal, Que., a student at McGill University; Brian M. Israel, age 16, of New York, N.Y., a student at the Juilliard School of Music; John L. Mills-Cockell (Canadian award), age 24, of St. Catherines, Ont., a student at the Royal Conservatory of Music, University of Toronto; Lawrence Morton, age 24, of Bronx, N.Y., a student at Hunter College; Peter Ness (Canadian award), age 16, of Willowdale, Ont., a student at the Royal Conservatory of Music, University of Toronto; Joan Panetti, age 25, of Baltimore, Md., a student at Yale University School of Music; Russell J. Peck, age 22, of Ann Arbor, Mich., a student at the University of Michigan; Dennis D. Riley, age 24, of Rockford, Ill., a student at the University of Illinois; Eric N. Robertson (Canadian award), age 18, of Weston, Ont., a student at the Royal Conservatory of Music, University of Toronto; Joseph C. Schwantner, age 24, of Evanston, Ill., a student at Northwestern University; Luis Maria Serra, age 25, of Capital Federal, Argentina, a student at La Universidad Catolica, Buenos Aires; Richard D. Trijan, age 13, of Teaneck, N.J., a student at the Juilliard School of Music; Alice Webber, age 23, of Springfield, Mass., a student at Bennington College.

Established in 1951 by BMI, in cooperation with music educators and composers, the SCA project annually gives cash prizes to encourage the creation of concert music by student composers (under the age of 26) of the Western Hemisphere and to aid them in financing their musical education. Prizes totaling \$9,550 will be available for distribution in the 1967 competition. Complete entry kits are available upon request at BMI, 589 Fifth Ave., N.Y. 10019.



*William Albright*



*Charles Dodge*



*Humphrey M. Evans III*



*Daniel C. Foley*



*David Foley*



*Clare Franco*



*Steven E. Gilbert*



*Hugh Hartwell*



*Brian M. Israel*



*John L. Mills-Cockell*



*Lawrence Morton*



*Peter Ness*



*Joan Panetti*



*Russell J. Peck*



*Dennis D. Riley*



*Eric N. Robertson*



*Joseph C. Schwantner*



*Luis Maria Serra*



*Richard D. Trijan*



*Alice Webber*



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